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A MONTHLY RECORD AND REVIEW

Devoted to the interests of Worship Music in the  
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## Our Competitions.

THE prize for the best paper on "How to get the  
Congregation to Sing with Expression" has been  
awarded to

MISS NANCY HUTCHESON,  
38, Union Street,  
Greenock, N.B.

## Our Next Competition.

WE offer a prize of One Guinea for the best  
article on "How to Make the Choir Practice  
Interesting." The following are the conditions :—

1. MSS. must be sent to our office not later  
than March 1st next.
2. Each MS. must be marked with a *nom de  
plume*, and must be accompanied by a sealed  
envelope, containing the name and address of the  
writer.
3. Unsuccessful MSS. will be returned if  
stamped addressed envelopes are sent us for that  
purpose.
4. We reserve the right to withhold the prize  
should we consider there is no MS. of sufficient  
merit.
5. Our decision in all matters relating to the  
competition shall be final.

WE have to thank the proprietors of the Boston  
(U.S.A.) *Congregationalist* for sending us a copy  
of their Souvenir of the recent Congregational  
pilgrimage to Europe in the form of a history of  
the trip. The volume is beautifully got up, and  
the illustrations are unusually good. We under-  
stand the book is not published in England, but  
application for copies should be sent to Mr. Albert  
Dawson, Inglenook, East Finchley.

We note with pleasure and commendation that  
the choir of Union Chapel, Islington, collected  
£58 as the result of their carol singing, the money  
being given to provide Christmas dinners for poor  
people.

Several newspapers refer to the fine effect pro-  
duced by the singing at the funeral of the late Dr.  
Herber Evans. It is the custom in many parts of  
Wales to sing as the funeral passes through the  
streets to the burial ground, and the unanimity of  
the singing of the pathetic minor tune under such  
circumstances is very touching. Probably the  
most stirring hymn singing we ever heard was at  
an Eisteddfod in South Wales, when, on the  
inspiration of the moment, the audience of about  
12,000 persons sang the well-known funeral hymn  
in memory of the late Lord Aberdare. It says  
much for the religious life of the Welsh people,  
that so many of them (for they all sang) could sing  
the hymn without hymn books.

The West Midland Federation of Evangelical  
Free Churches is going ahead. The energetic secre-  
tary, Mr. Rutherford, has organised a big musical  
day in the Birmingham Town Hall on Easter  
Monday. Choir competitions in three classes, viz. :  
Choirs of under thirty voices ; choirs of over thirty  
voices ; and choral unions of more than thirty  
voices, will take place in the morning and after-  
noon, Mr. Minshall being the adjudicator. In the  
evening the united choirs, numbering about 1,200  
voices, will give a grand concert, conducted by  
Mr. Facer, the well-known composer of Birming-  
ham ; Mr. Perkins, the borough organist, accom-  
panying. A special book of music has been pre-  
pared for this event. Such enterprise deserves  
success, and from what we hear, this new departure  
is likely to be well patronised.

The Bristol Tune Book, one of the most  
popular and useful collections of tunes ever  
published, has recently changed hands. Mr. W.  
C. Hemmons of Bristol now publishes it. Churches  
in want of a tune book only should certainly look  
at the "Bristol" before finally making a selection.

A correspondent, an organist, sends us a curious  
card which was recently placed in his hand. After  
the name is printed "Professional Organ Blower,  
ten years' practice." Clearly this man believes  
strongly in the "we" necessary to organ playing.

Much sympathy will be felt with Dr. Abernethy, the capable organist of St. Saviour's Cathedral, a position he has held for some fifteen years. Without any intimation whatever, the Bishop of Southwark appointed someone in Dr. Abernethy's place, the news being broken to him by a friend who had read it in a morning paper. We trust the Bishop will be called upon to give an explanation of his extraordinary action.

Dr. A. L. Peace, of Glasgow Cathedral, has been appointed organist of St. George's Hall, Liverpool, in succession to Mr. W. T. Best. The finally selected candidates competed at the Albert Hall, when Dr. Peace came out triumphant. There has been much feeling and comment in Liverpool as to the method of appointment, some thinking very strongly—and with good reason too—that Mr. Best should have had a voice in the selection of his successor. All disinterested persons will, however, admit that it would have been impossible to make a better choice, Dr. Peace's capabilities as an organist being well known in all parts of the country. He is fifty-two years of age, and was born in Huddersfield. One of his early appointments was at Trinity Congregational Church, Glasgow. Our hearty congratulations to Dr. Peace. May he long live to display the excellent qualities of the magnificent organ in St. George's Hall.

Some members of the Bethesda Male Voice Choir are now in London giving concerts in aid of the fund for the relief of Lord Penrhyn's quarrymen and their families. The Bethesda Choir have won many prizes at National Eisteddfod.

### Passing Notes.

I HAVE just been through the recently-published letters of Von Bülow, and a tougher morsel I have not met with since a stern fate compelled me to read theology. We have been accustomed to connect the name of Bülow with caustic wit and good story; but these letters cover only the first twenty-five years of his life, and he had apparently not yet developed his sense of humour. There is only one funny episode in the whole book, and Bülow, we may be sure, only saw the fun in retrospect. He had started professional life as a conductor in a small way. Presently he found himself at a little place called St. Gall, where he learned to be "classically rude" upon an orchestra composed, with two exceptions, of the rawest amateurs. The bassoonists were his especial bugbear. If they had nothing to play he was in a constant state of terror that they would come in, and he was for ever warning them, "not yet." If they really had to come in, he was little better, for then he had not the courage to give them the sign, and he warned them as before! On the other hand, there was an amateur kettledrum-player who kept time in a perfectly marvellous way. When he had very long rests he counted them

inwardly, and used to pay little visits to an adjoining café without endangering the *ensemble*, returning to his post always in time for the next entry. Here was indeed a case for honourable mention. But the drummer did not greatly ease Bülow of his burden, and not many days had elapsed before the young conductor was writing to his father that he meant to take an emetic to get rid of the accumulated gall—a very proper thing to do at St. Gall. Bülow evidently had a hard struggle to become a pianist. First of all his parents were bitterly opposed to an artist career, having a sort of Chesterfieldian notion that only vagabonds adopted that kind of life. Then after he had taught his fingers to "race" on the piano (the phrase is his own) he found that nobody would come to his recitals. In Vienna he took to his bed and bemoaned his ignominious existence after he had played to a practically empty house, and been mercilessly scalped by the morning papers. He was nervous, too, and found that he required a little of Timothy's cordial to make him play his "best and surest." Altogether it is a sombre picture that this volume of correspondence places before us; but no artist was ever yet complete who had not been in the school of sorrow, and eventually the musician must have come to see that he was none the worse but all the better for his early trials.

In one of his letters I find Bülow declaring that a man is fit to conduct a composition only when he has got it by heart, and "does not have to look at the score any more." This question of conducting (and playing) from memory has been discussed quite recently in Germany, on the initiative of a certain Karl Schmidt. Naturally opinions differ on the matter. Herr Mottl, for example, says that where one can absolutely rely upon his memory he will have far greater freedom in execution by discarding the music; while Professor Rheinberger expresses an honest contempt for what he calls "the virtuoso of the music desk," and hopes that the memory fashion will soon go out. Professor Lange, of Stuttgart, puts the question in a nutshell of common sense. "The great point," says he, "is to excel, no matter by what means. If an artist needs the music, let him bring it and use it; if not, let him leave it at home."

These remarks apply mainly, of course, to playing from memory. As to conducting without the score, I am bound to say I have always regarded the practice as a piece of downright humbug and affectation. With the exception perhaps of Wagner—and he was not without a taint of the charlatan—the great composers never conducted even their own works from memory. They must have known their scores a precious sight better than our latter-day conductors know them; and yet I do not believe that they could have written out a dozen pages of these same scores correctly from memory. And do you think that any conductor can remember right through, say, a symphony of Beethoven, the parts for the various instruments, especially the secondary instruments, so as to give the supposed necessary indications to the players? Not a bit of it. Nor is it necessary that he should. The playing of a



first-rate orchestra is not materially affected by the circumstance of the conductor using the music or using his memory; and this fad of dispensing with the score simply suggests the question whether a conductor is not, after all, a mere time-beating machine. Playing from memory is a very different matter. A composition for a single instrument may readily be got off by heart; and to be perfectly independent of the music here is to have more attention to give to the touch and the tone and the expression. Pianists all play from memory nowadays; but I have remarked it as curious that great recital organists, playing even perfectly familiar pieces, never do. Mr. Best always used the music, so does Dr. Peace; and Guilman has his score before him even for compositions of his own which he must know as well as you and I know "God save the Queen."

Among other evidences of a welcome return to liberal ideas in the matter of Christmas observance, it is interesting to note that in Scotland there has been within the last few years a marked revival in the activity of the old time "waits." This season the magistrates of Glasgow have even gone so far as to issue a license to the strolling minstrels, "without which none are genuine." Perhaps the hint was taken from the records of the ancient "Society of Waits," who were mulcted in the sum of £40 by Charles I. for the privilege of playing within certain districts of Westminster from November 29th till Christmas. Certainly something should be exacted from such disturbers of "the silent night, when the happy ought to sleep." The poet has told us how the waits mixed with his dream "their music sweet and low"; but, as a rule, one would prefer to take his dreams unmixed, as the Highlander takes his whisky. It was all very well for Wordsworth to exclaim upon the "touching" delight of waking up to hear the waits and the snow-muffled winds—"To hear, and sink again to sleep." But Wordsworth's experiences were of the Lake district, and poets do not need to rise early. Maggie Tulliver trembled with awe when the carolling of old Patch, the parish clerk, and the rest of the village choir broke in upon her dreams; and unless one has gone to bed upon green tea and pork pies he will do very well without "the songs in the night" for which the Psalmist called. All the same, there is a fine halo of romance about the waits, and the associations of memory certainly do something towards idealising the too frequently coarse realism of these roving minstrels. I do not suppose that any reader has heard the old instrument from which the waits took their name. It was a wind instrument, something like the "shalm": a pipe with a reed in the mouth-hole. A very poor ancestor of our fine oboe and clarinet, evidently.

Something of the joy which I always experience in going through a catalogue of second-hand books I experienced in looking over a list of musical and dramatic portraits which the post brought me the other day. The possibility of buying all that one wants from a catalogue is out of the question, but you can satisfy at least your imagination by putting crosses against the

things you would like to buy. Some pious individual once declared that he found it "a means of grace" to look into the shop windows and think how many things there were he could do without. I am not built that way, any more than the modern Socialist. Here, now, is a portrait of Grassini, "Very rare, £4 4s." I should like to have that, because Grassini was the singer who, of all others, De Quincey preferred to hear at the Opera when he went there plumb-full of laudanum. Then there is John Stanley, the blind organist of the Temple and St. Andrew's, Holborn, "seated at the keyboard of an organ, £2 2s." Stanley, as everybody knows, is the subject of the ancient Handel anecdote about the blind leading the blind. Tobias Langdon, too, "priest-vicar of the Cathedral Church of St. Peter-in-Exon, a celebrated master of musick"; one would like to have his portrait, if for no other reason than that all our "authorities" have made him the father of the Richard Langdon who gave us the celebrated "Langdon in F"; the truth being that—if he was any relation at all—he was Richard's grandfather. And Tenducci, the singer: one remembers how Humphrey Clinker heard him—"a thing from Italy"—at Ranelagh; and one sighs audibly, like Stevenson's omnibus driver at Maubeuge, when he sees the "thing" priced at five guineas. But really there is no end to what one would wish to have. Jean Paul said it made him ill to stand in a great library and look at so many books that he never could have time to read. He should have remained outside, and I should put my catalogues, unopened, into the waste-paper basket. You remember Dr. Arbuthnot's lady patient? She complained that it gave her pain to raise her arm. "Then why the deuce do you raise it?" said the physician. Why the deuce does a poor man read catalogues that would have tempted Job if he had been a bibliomaniac?

J. CUTHBERT HADDEN.

## Obituary.

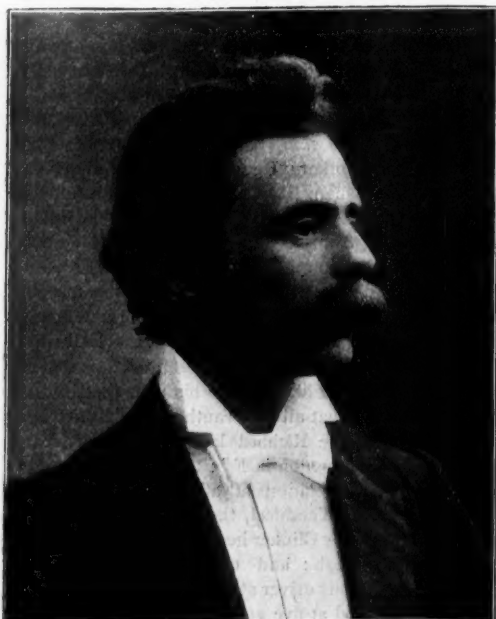
### MR. HENRY TAYLOR.

MR. HENRY TAYLOR, for many years connected with several Wesleyan chapels in Bolton as choirmaster, died, after a brief but painful illness, on the 16th ult.

Mr. Taylor was originally in business, but ultimately devoted himself entirely to music, and for nearly forty years he has been a prominent musician in Bolton. As conductor of the Philharmonic Society he has rendered excellent service to the town. As a tenor vocalist he was often in request in the locality, and in oratorio work he was perhaps at his best.

Mr. Taylor was a few years ago presented with £250 and an address in recognition of his long services in the cause of music rendered to the inhabitants of the town.

The funeral service, which was very largely attended, took place in Bridge Street Wesleyan Chapel, when representatives of the various musical societies attended. Appropriate music was led by the members of the Philharmonic Society.



### Music at Queen Street Congregational Church, Wolverhampton.

THIS Church stands in the very front rank of Non-conformity, and its conspicuous position has been most ably maintained during recent years under the brilliant generalship of its renowned pastor, Dr. Chas. A. Berry, who this year holds the distinguished position of Chairman of the Congregational Union of England and Wales. So much has been written in various journals of late concerning the great work carried on by the varied organisations of this community, notably a very comprehensive and fully illustrated article in the November issue of the Rev. Silas Hocking's new monthly, the *Temple Magazine*, that we propose to stick closely to our text and deal with musical matters alone, a feature of church work often left severely alone by religious journals.

It has long been our wish to pay a visit to this well-known church for the benefit of these pages, for knowing Dr. Berry to be a man of broad and enlightened ideas, and also knowing something of the clever organist who plays at his church, we felt that naturally there must be something of interest to tell our readers. We were extremely glad, therefore, to embrace an opportunity, during a recent visit to this important Midland centre, of seeing Dr. Berry at his home church. Londoners, of course, have exceptional advantages of hearing all the great men in town on frequent occasions, and often are we thrilled by the eloquence and earnestness of Dr. Berry's noble speeches and discourses; but an exceptional charm is attached to visiting the scene of his principal life-work, to hear him preach in his own church, to chat with him at his own fireside, and to enjoy his kindly welcome.

It was the first Sunday morning in this new

year when we were privileged to occupy a seat in the centre of Queen Street Church, and to hear the new year's sermon, from the text "Grow in grace"—the motto given to the church for 1897. From this text Dr. Berry dealt out a wealth of spiritual food which should go a long way in sustaining his flock for the whole year.

After the service we gladly accepted the Doctor's cordial invitation to go round to his house in the afternoon, where during an easy talk we gained some knowledge of his ideas on musical forms of worship. Said he:—"I'm greatly surprised at the amount of hostility called forth amongst the churches in connection with Dr. Barrett's recent paper read at the Autumnal Session of the Congregational Union." Dr. Berry went on to speak of his regret that this should be so, and told us that after the paper was read at the meeting it was followed by a speech from a gentleman who was evidently not in sympathy with Dr. Barrett's ideas, and apparently described them to some extent as "heathenish." Following this there was a lull in the proceedings, and at length, rather against his wish just at that time, Dr. Berry was urged to speak. Advancing to the front of the platform he remarked, whilst pointing to himself, "Behold another heathen." Here, then, we have it in a nutshell that Dr. Berry is anxious to remodel our order of service, and to some extent, as we shall presently show, he has been bold enough to put his ideas into practice. Speaking generally, however, whilst evidently following Dr. Barrett in the bold step he has taken, Dr. Berry thinks the time has not quite arrived when the suggested reforms can be freely introduced. We feel certain, however, that when the time does come, Queen Street Church will be one of the first to go forward.

The church stands in the heart of the town, and is pretty well hemmed in by bricks and mortar. Such a noble structure deserves a much finer site. Our picture of the interior (reproduced from the *Temple Magazine* by the kindness of the proprietors) gives a good idea of the sanctuary. It is admirably adapted for a good musical service, and when filled, presents an imposing appearance. The galleries, especially at the back, are very spacious, and will accommodate a large number of people. An excellent installation of the electric light gives the church a bright and modern appearance. The choir seats are placed in front of the organ and in the side galleries closely adjacent.

The Queen Street choristers are not a large body of musicians, numbering only about thirty voices; in this matter the choir-master evidently prefers quality to quantity. From what we heard of them, even though there were many absentees, there is not the slightest doubt that the combination is quite powerful enough for all ordinary purposes.

The organ, by Bevington and Sons, contains twenty-five stops. It was built thirty or forty years ago; the tone is fairly good, but the instrument could well do with some modernising to make it more worthy of its position in so important a church. Doubtless there are many men of financial substance connected with the church to whom

this would be a small matter to set right ; let them, therefore, now take heed and avail themselves of a fine opportunity of spurring up and encouraging the musical forces at Queen Street.

Our portrait is that of the organist, Mr. Frank T. Watkis, a name known far beyond Midland centres, mainly on account of his high efficiency as an accompanist.

Mr. Watkis has on several occasions accompanied at the Patti concerts at the Royal Albert Hall, and is almost invariably engaged by the Messrs. Harrison, of Birmingham, for their series of provincial concerts, now so famous. To mention this is quite sufficient to at once set Mr. Watkis down as one of the foremost pianoforte accompanists of his time. He was a very young man when about

to take, though, as we heard Dr. Berry humorously say in his presence, "We don't tell him so." Between the two chieftains it was pleasant to notice a most cordial friendship. Few Sunday evenings pass by, we understand, without Dr. and Mrs. Berry joining Mr. Adams' family circle when the toils of day are over, so that it will not be easy for any friction to arise between pastor and choristers while such fraternity exists.

To give an idea of the style of musical service done at Queen Street we will give an outline of three services which have taken place during the past few months.

The first, on Sunday morning, November 22nd, was a matter of history in Nonconformist church life in the Midlands, as this occasion was made



eleven years ago he was appointed to his present position as organist of Dr. Berry's church, but he has had a large share in making the musical portion of the service of far greater importance than it was before he took office. During a like period a yeoman's service has been done to the choir by Mr. George N. Adams, the choirmaster, a gentleman of much influence in Wolverhampton, especially in the musical life of the town, in which he takes the greatest interest and delight. Of the local choral society he is the chairman, and this brings him in touch with musicians near and far, many of whom have found in his delightful home a genuine welcome and kindly hospitality not soon forgotten. It is a fine thing for a church to have a gentleman of such "grit" and good nature thus to foster and control musical matters. No doubt Dr. Berry and his church officers are very grateful to Mr. Adams for the good part he thus delights

memorable by the visit of the Right Worshipful the Mayor, aldermen, councillors, and officials of the Borough of Wolverhampton. We have by us an elaborately printed Order of Service then used, which runs thus :—

Hymn, "Praise, my soul, the King of heaven."

Prayer—Lord's Prayer.

Hymn, "Ye servants of God."

First Lesson.

Te Deum.

Second Lesson.

Suffrages (Tallis).

Prayer.

Chorus, "Blessed are the men" (Mendelssohn).

Hymn, "Lord, while for all mankind we pray."

Sermon by Dr. Berry on "Municipal Patriotism."

Collection on behalf of the Wolverhampton

Orphanage.

Organ Voluntary.



Chorus, "Hallelujah" (Beethoven).  
Hymn, "God save our gracious Queen."  
Benediction.

The special choir at this service numbered about 250 voices, drawn mainly from the Choral Society, and report says that the effect was very thrilling.

The next musical service of note was on Christmas morning, when the following programme was given:—

Hymn, "O come all ye faithful."  
Anthem, "The first Christmas" (Barnby).  
(Solo by Miss May.)  
Scripture lesson.  
Prayer.  
Solo, "Nazareth" (Gounod).  
Mr. Bayliss.  
Anthem, "Lo, God, our God, has come" (Haynes).  
Hymn, "Hark, the Herald Angels sing."  
Solo, "The Heavenly Song" (Hamilton Gray).  
Miss Clara Jennings.  
Address by Dr. Berry.  
Solo, "King of Kings."  
Mr. J. Siddons.  
Collection and Voluntary.  
"Hallelujah Chorus" (Handel).

The other service of which we would like to say a little is the one at which we were present on New Year's Sunday morning.

The first thing which attracted our particular notice was the white and purple hood worn by the pastor; this was a cheerful relief to the sombre black robes—but how it would shock some folk, to be sure!

Then on looking up at the choir we counted nine ladies and thirteen gentlemen. Mr. Adams explained that this unequal balance was owing to the fact that several of their lady choristers, being connected with schools, were then away holiday-making.

In the first hymn, "Our God, our help in ages past," we soon discovered that the congregational singing was of the right kind—a firm, steady, and hearty burst of praise, no attempt at hurrying on the part of organ and choir, who gave ample time to do justice to the demands of elocution. Although the choir ranks were rather thin, there were some strong voices which told out well, and, moreover, we noticed a few good sturdy voices in the congregation too, so that the hymns went with a good swing; though, to be honest, one must not overlook a little awkwardness respecting the rendering of hymn No. 336, "Dear Lord and Father of mankind," wherein there are several verses which call for a pianissimo treatment. In these Mr. Watkis evidently desired to get as much effect as possible by using very little organ. This doubtless would have been well had the verses been left to the choir alone or sung as a solo; but the congregation joined freely, and the result was a wandering off the track somewhat. This is a very beautiful hymn, and is fast becoming popular in our churches. As there are so many verses we think a varied rendering of some of them, such as we suggest, would be particularly beneficial and relieve it of a tinge of monotony.

The choir gave a fine vigorous rendering of the "Te Deum" (music by Dye). In this, as also in the anthem, "O taste and see," they proved themselves to be a most able set of musicians, and their singing gave us much pleasure. Better had there been more sopranos and contraltos, but this was only a temporary inefficiency, and is doubtless righted when the usual strength of the choir is in evidence. Mr. Watkis' accompaniments were marked by a clever and effective manipulation of the key-board, as well as by an intelligent and thoughtful reading of the hymns. Some very pretty "blendings" were to be noticed in his playing, which was that of an unusually gifted organist.

Our readers will now feel assured by what we have told them that music plays an important part in the services of this far-famed church, and we sincerely hope that Dr. Berry's influence this year, as Chairman of the Congregational Union of England and Wales, will work wonders in developing a new order of service that shall tend to rid our worship of a good deal of monotony, and give the people a far greater share in its duties, besides giving the Divine art fuller scope in its rightful home.

## On "Performance" in Church Music.

By ORLANDO A. MANSFIELD, Mus.Doc.T.U.T., L.Mus.L.C.M., F.R.C.O., L.T.C.L.; Author of "The Student's Harmony," etc., etc.

(Concluded from p. 5.)

HAVING thus shown the need of our congregations removing the beam from their own eyes before attempting to cast out the mote out of the eyes of our choirs, we are quite prepared to admit that there is something to be said upon the other side. We unreservedly allow that the rendering of many items in divine service by various choirs to whom we have had to listen has often degenerated into a "performance." But this not necessarily because the item was one in which the congregation were not supposed to participate.

The real reason was of much deeper root than this. Sometimes it arose from a want of reverence and a deficiency of the true spirit of worship on the part of the choristers. This reason, however, we are thankful to say, cannot be assigned as frequently now as formerly, owing to the large number of earnest Christian men and women who form the main constituents of our Nonconformist choirs of to-day. We are learning, and shall doubtless continue to learn, that, as the Rev. J. Spencer Pearsall puts it, "The reverence for God which will prevent any mere musical display, will impart a hallowed delight in His service."

Among other causes which have assisted in reducing the rendering of church music to the level of a "performance," we may mention an injudicious selection of music, insufficient rehearsal, and inexperience in public singing. Each of these causes would produce the same result, viz., an objectionable feeling of in-

security and self-consciousness, in which the higher meaning of the music would be lost in the effort to secure its correct performance and desired effect. But serious as these evils are, they are more material than moral, and their cure is by no means a doubtful or even a protracted one. For instance, while admitting that nothing can be more objectionable than the rendering of music beyond the capacity of the performers, we take it that such a case as this could never occur under a really competent organist or choir leader. The indecision and conscious effort arising from insufficient rehearsal can also be remedied by assiduous practice. Finally, the best remedy for the cure of self-consciousness on the part of our choirs is a multiplication of the meagre opportunities afforded in the *average* Nonconformist service for contributions from the choir alone. We cannot expect our choirs to do otherwise than perform if we allow them to sing music beyond their capabilities and insufficiently rehearsed. Neither can we expect them to be otherwise than self-conscious if we let them think that we grudge them every item in which the congregation takes no active part. As a matter of fact we make performers because we act the part of critics. And critics not always the kindest or even the most competent!

So far our remarks have been exclusively applied to choral music, but the cry of "performance" has been raised with much greater force and frequency against the instrumental than against the vocal music of our churches. In the former case, however, there is more of ignorance than of selfishness in the charge. Our congregations do not propose to monopolise the organ stool, but they show themselves profoundly ignorant of the duties of the individual they have agreed to place thereon. So great is the ignorance of what constitutes a correct style of organ accompaniment or solo-playing that the serious and devout musician who refuses to "show off the stops," and play other equally fantastic tricks in God's house, is discouraged in his efforts to accompany with taste, judgment, and refinement, and to play as voluntaries only such things as are of good report. Only too frequently the rendering by such a man of some of the finest organ music ever written for church use (such as the organ works of Bach, Mendelssohn, and Smart) has often been characterised as a "performance" simply because it happened to be entirely beyond the appreciation of some small-souled auditor.

But here, again, we frankly admit that there may be an objectionable spirit of performance to be found in our organ lofts as well as in our choir stalls. And the remedies in both cases are the same. "In public worship," says Mr. Pearsall, "the music that makes you think of the man is faulty. A pious, judicious organist will select such music as shall express and deepen the feeling already awakened." Against such a man as our author describes, a charge of performance can only rebound to the discredit of its supporters. And in the majority of cases in which complaints are made our congregations have only themselves to thank when they remember that they generally appoint their organists on account of their executive ability, and

in the majority of cases, without instituting sufficient enquiry or laying sufficient stress upon Christian character and sympathy with the particular form of worship for which the services of a professional organist are desired to be secured.

Instead of supporting a society for the suppression or limitation of purely choral and instrumental music in our churches, we would urge the granting of increased facilities for the rendering of suitable high-class sacred music in the form of anthems and voluntaries. This would not only encourage our choirs and organists to bring their best offerings into the service of the sanctuary, but it would deepen their sense of reverence and responsibility. Further, it would afford the congregation an opportunity for "pious meditation" and, perhaps, provide them with a little mental discipline also. Finally, it would assist in discrediting the parrot-cry of "performance" which has done so much to paralyse the forces and limit the progress of church music along the lines of all that is best and most beautiful in God-given art. We have still great need to remember that

"Beauty is the essence of all good;

. . . . . and he

Who teaches beauty teaches holiness."

A Nottingham correspondent writes:—

Many of your readers may have thought that Dr. Mansfield somewhat exaggerated in his interesting article in your issue of last month, May 1, however, cross his t's and dot his i's by an example that took place recently in this district. An honorary organist at a Congregational church was anxious, with the view of improving the attendance at the services, of introducing an occasional musical service after evening service on the Sundays, and duly made application to the Pastor and Deacons of the church. His suggestion was a very mild one and seemed quite unobjectionable; the service was to consist of a work such as "Hear my prayer," "God, Thou art great," or similar works, followed by a collection to defray expenses, a hymn for the congregation, and the Benediction. In reply he received a reply of five sheets of foolscap, the tenor of which can be gathered from the following extracts.

"We notice," so say the Pastor and Deacons, "with pleasure the passage in your second letter wherein you avow your attachment to Nonconformity, and you will probably admit that historically the originating force of Nonconformity lay in a deep sense of the *inwardness* or spirituality of true religion as contrasted with the *outwardness* of the Catholic system. From this principle sprang the craving for simplicity of worship which has been from the first a note of our dissenting communities. No religious utterance was deemed to be of value except so far as it issued out of and expressed a real spiritual experience. This feature of our worship is therefore no accident, but deeply grounded in our fundamental ideas. It has determined the place which we have given to music and has fixed that place as subordinate and auxiliary. Our churches do not disdain the aid of music, but they desire only such as shall be a natural expression in tone and

measure of the thought or sentiment of the worshipper; which, unconscious, so to speak, of itself shall aid the utterance of his devotion, and by reaction deepen the consciousness it utters. The simplicity of our worship generally has extended to our music, and we have in this respect occupied a middle position between the florid services of liturgical churches and the silence of the Society of Friends. We think that this view leaves abundant room for culture and effort after musical excellence within a certain sphere, but we would frankly acknowledge that the sphere is limited, and that for the higher flights of musical ambition, congregational worship does not provide. Without touching the vexed question of the relation between religion and art, there is high authority for holding that as art becomes more highly wrought and elaborated, it grows less fit for directly aiding devotion, and that only in its simpler and more elementary forms can such aid be afforded. Beyond that point art is no longer the handmaid of worship, but tends to engross attention on its own account. Such in substance is our principle; but we do not desire to construe it in any rigid or narrow sense, such, *e.g.*, as might be thought to exclude the use of the anthem. Musical sensibility is extremely varied, and what is indifferent to one may be helpful to another.

"It is only fair to say, indeed, that there are some of our people not undeserving of consideration who would gladly see the anthem somewhat less freely employed—especially when it contains solo parts—while to many it is a very acceptable feature in the service, and has been spoken of as spiritually helpful. But beyond this we are unwilling to go, and when it is proposed to append from time to time to the Sunday service a rendering successively of elaborate musical works, we are convinced that the mental attitude of the listeners must cease to be one of worship in any true sense, and become assimilated to that of an audience at an oratorio or sacred concert, namely, aesthetic enjoyment of the treat provided, which is a very different thing. In consenting to this we feel that we should be travelling beyond the region of liberal interpretation to the sacrifice of the principle itself.

"There are practical aspects of this question which must not be lost sight of. Apart from the merit of the proposed services, we have to take into account their probable result. In regard to this such experience as we have had, corroborated by that of other churches, appears to us by no means promising. The chapel is filled with a casual crowd (*sic*) gathered in expectation of a musical treat, and with their whole interest centred upon it; prayer and preaching are thrown into the shade, the minister is in various ways embarrassed, the choir is heavily taxed, and an atmosphere is created unfavourable to serious thought and devotion; and then after all is over, not a trace is discernible of abiding benefit received. The mere 'filling of the chapel,' in this sense, does not seem to us an object worth striving for. It is impossible, however, to confine our view to the effect upon ourselves alone. The plan would have bearings outside. The audience [your readers will notice that the casual crowd has now become an audience], collected on these occasions would be drawn, in part at any rate, from other congregations,

and the churches so suffering could hardly help feeling themselves aggrieved. Should the new services become established and popular, these churches would probably be driven in spite of themselves to institute something of the same kind, and so help to swell the tide which sets so strongly at present, both in worship and in life generally, towards an exalting of the sensuous at the expense of the spiritual, while we must regard ourselves and be justly regarded by others as having by our example lent fresh force and impetus to a movement which we disapprove and deplore. This is a responsibility which we are not prepared to accept."

Comment on this letter seems unnecessary, but perhaps I may be allowed to add a word which will probably confirm your readers in the opinion that they will have formed. The pastor has now sought another sphere of usefulness, and the deacons propose to sell the church property with a view to the erection of a new church in a district where, perchance,

"The casuals cease from troubling,  
And the music is at rest."

## How are We to get Congregations to Sing?

By MR. J. SPENCER CURWEN AND OTHERS.

At the New Year Convention, under the auspices of the Tonic-Sol-Fa Association, in the Y.M.C.A. Hall, 186, Aldersgate-street, London, on Saturday evening, January 2nd, Mr. J. Spencer Curwen opened a discussion on "How are We to get Congregations to Sing?" Dr. A. J. Greenish, who presided, said the fact that he, an old-notationist, had been invited to take the chair at that meeting, showed that there is no antagonism between tonic-sol-fa and the old notation.

Mr. Curwen said: "How are we to get congregations to sing?" That is the topic on which I am going to talk for a few minutes as briefly as I can, in order that when I have done there may be some discussion. I think this matter can be treated quite apart from all denominational and ecclesiastical differences. (Hear, hear.) As a fact, if you talk with church musicians of one kind or another, you will find that they all agree. I read the other day the remark by a divine, who said that he sought for a form of worship in which the heart was bowed not by the senses, but by the approach of God. That is a definition of worship to which, I think, all would subscribe. Even those who employ the senses to a certain extent would admit that they are only a means to an end; that end is the impression in the heart of the worshipper of the presence of God. If that be so, what is the most inspiring, the most heart-searching form in which we can employ music in our worship? In my opinion there is no form so heart-searching as the united, the common, praise of a large congregation—(hear, hear)—and I say that without in the least depreciating the importance of choirs or underrating their value both to lead and to sing by themselves at the proper parts of the service. Musicians have themselves borne testimony to the overwhelming impressiveness of this singing by the mass of the people. Dvorak, the Bohemian musician, when he was in



America, said, "A congregation that sings is more likely to be moved emotionally than a congregation that listens"; and in two successive years the late Sir Joseph Barnby and Sir Alexander Mackenzie went as adjudicators to the National Eisteddfod in Wales, and both bore exactly the same testimony. They said: What moved us was not the beautiful singing of the soloists or the choirs which we had to judge, but what swayed us was when the whole mass of the people, ten or eleven thousand, took up some national air or some old Welsh hymn-tune, and sung it themselves. Yet how strange it is that, although we all admit the impressiveness of congregational singing, we cannot say that congregational singing grows or improves. The early Sol-faists, who met in this room thirty years ago, thought to themselves: "If we can teach everybody to sing, what grand congregational singing we shall have!" Now, has it turned out so? Rather the other way, I should say. And what is the reason? Well, I am told that "Fools rush in where angels fear to tread," and that the national ear has been a good deal improved. People have a keener sense of what is pleasant and unpleasant in the matter of musical sounds, and the consequence is the ordinary worshipper is less inclined to join in a promiscuous way with a lot of others, and prefers to be silent. Then, too, there is a certain fashion of the day, a certain feeling that we must all admit to exist, which has been described by a recent writer: "Men think so much of modes, love so much sensuous elegance, richness of detail, and harmony of effect, that the conduct of worship is becoming a sort of depraved fine art. The attitude to God tends to fall out of consideration, through the emphasis which is laid upon the agreeableness to man. What we want is an awed worship in which the feeling of what satisfies God is all in all."

Then, another thing, in England at any rate, is the decline of the habit of churchgoing. We do not go to church from the sense of duty as we did, and we need some special whip, some special stimulus, to take us there; and there is no whip like good music in a church. (Hear, hear.) Fine music is a splendid draw, often when preaching fails. You cannot help admitting that, whatever you may think of the spirit which leads people into that mood. Also, the improvement of choirs has been very great and very gratifying, and we now have, what we had not a generation ago, a lot of excellent church-singers, men and women of fine personal character, themselves perfectly fit to be ministers of song, to whom we are all charmed to listen.

Those are some of the reasons, I think, for the decline of activity on the part of the congregation, and for the preference which the present age shows to listening in church. But still, having in view the undoubted impressiveness of congregational singing when it can be got, I have no doubt at all that we shall come back to it. (Applause.) And what is the way to get back to it? In the first place, I should say there must be fewer tunes in use by the congregation—(hear, hear)—and the tunes and the hymns of special metre put into the hands of the choir to sing to the people, the people being kept to tunes and hymns of ordinary metres

which they know by heart. That is how the singing in old days was got. I came across a passage the other day in old Samuel Pepys' Diary, where he relates how he went into one of the churches not far from where we are now, and heard a new tune to one of the Psalms; and he says, "It is very strange that there should be a tune to the Psalms that I don't know." Very few of us going into a church in this year of grace would make that remark, because we are so accustomed to hear tunes that we do not know, and which very few people know, and sometimes which it is scarcely desirable that they should learn. (Laughter and "hear, hear.")

Then slower singing is another thing that I think desirable. Every hymn, every tune, has its proper swing, and if you have a feeling for harmony you will give it that swing. Quick singing is not musicianly, and it is not devotional. I know that choir-masters say: If we let the congregation have their time, they drag; therefore we will sing so quickly that they cannot overtake us, and by the time they have got on to one note we have got safe on to the next. (Laughter.) I do not underrate the practical difficulties which choir-masters have to contend with in these matters, but still I find in all the best cases that when proper swing is given to a hymn you get out the full devotional effect.

Then there must be less indifference to the subject. How indifferent congregations are! I went to a little Primitive Methodist chapel in Derbyshire, on Sunday night, and I went up in the gallery, which was full of children, boys on one side, girls on the other. The girls of course were good. (Laughter.) I won't say they were singing very much, but they were sitting still. There were two old men at the back of the boys, and the duty of these two old men was to poke the boys in the back when they wriggled or made a noise. There were thirty boys, and there were five hymn-books, and there was not one tune-book. Some were looking over one another's hymn-book, in small type, in groups of three; the rest had no books at all. What a waste of force! The activity of those boys, their fidgetiness—it was all a good thing if it had been turned in the right direction. They would have loved to sing those tunes if they had been taught them beforehand, and if the treble and the alto had been placed before their eyes in the Tonic Sol-fa notation. We want to cultivate the force which exists in all our churches.

Passing to the choir, I should say, Rehearse if possible with a body of singers, ladies or gentlemen, who do not belong to the choir but who will practice the service music with you, and on Sunday sit about in all parts of the church, and help the general effect and cure the dragging. Congregational singing may now and again be heard. I have heard two very fine examples lately—curiously enough, both of them in the Church of England. It is an interesting fact that the two gentlemen chiefly responsible for those two churches are here to-night, and I hope they will both speak. The first was at St. James's, Holloway, where there is, or was (it is a year or two since I was there) most magnificent and hearty unison singing by the people, not only of hymns, but of unison services. I am very glad to see here Mr. Livesey Carrott, who was responsible more than any man for the production of that fine music.

The other day I went to the great parish church of St. Helen's, Lancashire. I had been told I should hear good congregational singing there. I found a great church, almost square in shape, with three great broad galleries all round, holding two thousand people, and I think on the occasion of my visit there were nearly two thousand there, for nearly every seat was occupied. They were mostly working people, and most heartily they sang. Everybody was singing; they seemed to take it to be their duty to sing. This sort of thing can be heard now and again, and I shall be very glad indeed if during the discussion we hear how it is to be obtained. Here you have a few notes I have made on the subject, and I hope at any rate that they will promote a little discussion from which we shall learn something. (Applause.)

The Chairman said he heartily agreed with Mr. Curwen's remark that we ought to have fewer tunes. If people wrote tunes, let them write better ones (hear, hear)—let them write tunes which are absolutely vocal, and which can readily be grasped. Speaking of hymn-singing, he would lay a serious amount of blame on the author of the words. He (the speaker) frequently had to alter words to make them fit the music, because the rhythm was not the same in all the verses. The people who wrote the words ought to be very musical.

The Rev. Charles Livermore, Vicar of Norland, Yorks, said he found that impressive congregational singing resulted from having a well-known tune with words that fit it easily. Fashionable congregations sometimes did not sing because of their very cultivation. He thought Mr. Curwen's suggestion of a sort of internal choir—people practising with the regular choir and mingling with the congregation—a very good one. Congregational singing was sometimes hindered by an organist who played so loud as to drown the voices. The way to encourage congregational singing was to practise with an internal choir without an instrument.

Mr. George Oakey, Mus. Bac., said he once went to a place where there was no instrument, or only a small instrument, and the congregational singing was good; he went there again, after a large organ had been introduced, and there was practically no congregational singing at all. The decline of congregational singing was largely due to the decline of singing in the week (hear, hear), and that decline had come about in the last few years since the advent of the piano in every cottage. People imagine that because they can play they do not need to learn to sing, and that there is no need to give that time to the practice of singing in the worship that used to be given to it years ago. He could not agree with Mr. Curwen that they ought to have fewer tunes, though he agreed with his remark about selecting the metres. He thought the congregation should sing all the hymns, and the choir sing the anthem.

Mr. Livesey Carrott, formerly of St. James's, Holloway, now of St. Matthew's, Bayswater, said he did not think it possible to get anything like a decent congregational service with a soft organ accompaniment; it was necessary to have a fairly loud accompaniment.

To have congregational singing there must be thorough union between the organist, the congregation, and the vicar or minister. The last named was the responsible person, the master of the situation, and his wishes must be complied with. They never had a choir at St. James's. Where there was a choir the congregation did not sing so readily. He believed in everybody joining in the singing. One old gentleman used to say he could not sing but made a joyful noise. With regard to that which inspired congregational singing, if a person's heart was not right with God, he could not sing right. At St. James's they had congregational practices, in which from a hundred to a hundred and fifty joined.

Mr. W. H. Griffiths attributed the fine congregational singing at St. Helen's to the fact that the population, being brought by their daily occupation face to face with death, were intensely devotional. He did not train the congregation to sing; it was astonishing how soon they picked up a new tune. They had a choir of about sixty voices, and the effect produced by the singing of the large congregation, mostly men, was truly magnificent.

## The Old Organist.

I.

"MORNING, Mr. Gooding, sir," said the rough voice of Farmer Brand from the doorway.

James Gooding was standing on a pair of folding steps, dusting his books, which lined the wall from floor to ceiling. His back was towards the door, but when he heard the voice of his friend the farmer, he turned his head, though the hand that held the small brush remained resting on the half-dusted shelf.

"Doan't come down, now," went on the farmer. "I knows the ways o' ye, Mr. Gooding. A devout worshipper you be, to be sure. Go on wi' dusting they precious books. I bain't got much to say, and nowt of importance; but passing your open door I thowt I med just pass the time o' day."

"To be sure, farmer, to be sure," said Mr. Gooding, turning again to continue his interrupted task. "I left the door open to get as much as possible of this blessed July sun. You see, we schoolmasters are so penned up during ten months of the year that even when indoors in the holidays I like to feel the fresh air and the warm light upon me."

Farmer Brand had by this time seated himself on one of the schoolmaster's stout oak chairs, and having placed his hat on the table, was mopping his bald head with a brilliant crimson handkerchief. For some minutes no sound broke the silence but the thin whisper of the dusting brush. The farmer was the first to speak.

"I went by the chapel as I came through the village," he said. (It was in reality quite a respectable town, but those who, like Farmer Brand, lived a mile or two outside its boundaries never called it anything but the "village.") "And what did I see, Mr. Gooding, but the men carrying in the pipes o' that fine new organ of yours. Fine large pipes they be, too, sure-ly."

Some was long and round, and for all the world like a new saxpenny bit as to colour, and some was square and black, just made o' common wood, but big enough for me, Mr. Gooding, to squeeze into. Ah, a fine thing that organ of yours is to be, judging by size. And, truth to tell, that's all the way I have o' judging."

Mr. Gooding had descended from the steps at the first word about the organ, and was now standing near the farmer. The only diversions of his quiet, sequestered life were his books and his music. For twenty years he had taught the lads and lasses of that country town, and lived in the same lonely cottage, a mile out among the fields. For almost as long he had played the organ in the little Independent chapel, and had trained the choir in his old-fashioned way. His fingers had no great skill, and his feet required none, for the one octave of pedals were capable of nothing but a rattling disturbance. Quite recently, however, the advent of a new minister, a young, fresh, high-spirited and musical man, had brought about a revolution in the quiet ways of the place. The congregation had rapidly grown larger; people of more monetary importance in the town had now taken pews; and the feeling, suggested by the minister himself, that the chapel was worthy of a better organ, had taken such hold that in a very short time the order for a new instrument was actually given. Mr. Gooding had at first shrunk from the projected change. Wheezy, uneven, and sometimes voiceless as the old organ was, the intimacy of nearly twenty years could not be broken without a pang. But when the minister dilated (not directly to Mr. Gooding, but in his hearing) on the excellence of modern organs, their alert mechanism, their delicate voicing, their charming variety, the schoolmaster himself began to look forward with eager impatience to the time when he should wake, by his touch, the harmonies of this new friend.

"I hardly expected that the organ would have arrived already," he said to the farmer. "I must certainly go down to the chapel and see the men at work."

"Ah, I thowt as how I would draw ye out wi' the news. I says to myself, 'Mr. Gooding,' says I, 'will want to see the foundations laid.' Well, I'll go down to the chapel along of you, and ye may tell me summat about the gizzards—speaking as a farmer—of this new organ. Not that my old head will take much on't in, I be afeard. But talking on't, I wonder, that I do, where the money's to come from. Four hunnerd pound—'tis a might o' money for this little place. True, we have grocer Gosling and banker Mullins now helping us along, but four hunnerd pound—well, I could buy a many head o' cattle with four hunnerd pound."

"Oh, I think the money will be got together," said Mr. Gooding. "You see, Mr. Meadows' promise of the last fifty pounds will set the young lady collectors hard at work, and, as you say, we have had several wealthy additions to the congregation lately."

"Aye, but what beats me—and I say it do beat me—is how a young minister, just beginning, as you may say, can afford to promise fifty pound—and him just married, too."

"Perhaps Mrs. Meadows has an income."

"No, that I know she has not, not a penny. I knowed *that* ten months ago, after my wife made her first call. When she came home, she said to me, says she: 'She's a sweet woman, is little Mrs. Meadows, and so proud of her husband,' says she. 'She said she was so pleased that her husband had found such a nice church, and with so good a salary, for, says she, "I haven't any money of my own," quite frank like, "and I was afraid we might be a little worritted when—"'" But there, the rest is woman's talk, Mr. Gooding, and not for the ears of a sober bachelor like you."

"I hope Mr. Meadows well considered his promise," said Mr. Gooding. "He's an impetuous young man."

Just then they arrived at the chapel gate, and went in behind one of the new pipes.

"Man, you'll be mighty proud to sit and set *they* grand fellows a-bumming," said farmer Brand.

## II.

A few days before the night fixed for the opening of the new organ, Mr. Gooding was somewhat surprised by a visit from his pastor. Though always amiable when they met on Sundays and at the week-night service, Mr. Meadows had not cultivated the society of his organist, whom, indeed, he had visited only once since his settlement thirteen months before in the town. This had caused some surprise, not to say indignation, among some of the older members of the congregation, for Mr. Gooding had been the constant companion of the former minister, and was well known to be a man of high and well-trained intelligence. His reserve and his studious habits kept him from much intercourse with the congregation generally, who were engaged in business of different kinds, and stood a little in awe of the superior knowledge of the schoolmaster organist. But they knew that his aloofness was not due to pride, and that there could be no truer friend and helper in any time of real difficulty than James Gooding. And so they regarded his neglect by Mr. Meadows with almost personal resentment, though they knew him too well to express their feeling in his presence. Mr. Gooding himself never by word or deed gave any hint whether he, too, felt the difference that the death of the old pastor had made in his life.

When, on this July evening, he went to the door in answer to a knock, and gave admittance to Mr. Meadows, he was surprised.

"Come in, come in, sir," he said, cordially but quietly, and placed a chair for his visitor. Mr. Meadows moved it so that he could sit with his back to the waning light. He was a tall, fair-haired, strikingly handsome man; indeed, it was said by some people of another denomination that he owed much of his marvellous success to his fine presence and winning smile. Though now he sat with his face in the shade, the quiet observant eyes of the schoolmaster, noting the curves of the smooth cheeks sharply defined against the light, remarked that the lines were less rounded than they had been a few months before. Perhaps the change was due, he thought, to the minister's new position of parental responsibility,—and Mrs. Meadows was not strong yet.



"Well, Mr. Gooding," began the minister, in tones the heartiness of which seemed somewhat forced, "our great day is close at hand. I find there is growing excitement in the town."

"Yes," returned the schoolmaster, "the opening of a new organ is a rare event here; it hasn't happened, in fact, once during my residence—twenty years now, sir; and there is sure to be a good deal of curiosity about it. I confess I am as eager as a schoolboy to hear it myself; it will be quite a treat to me to sit and listen for once."

"You will enjoy Mr. Barker's playing, I am sure. He is, I am told, the finest organist in the county, and only comes to open our organ as a special favour."

"It will be very pleasant, indeed; and I am afraid my poor efforts on Sundays afterwards will seem more than usually poor after his brilliance."

"Ah! you have strangely led up to a matter that has been giving me some concern. The introduction of this new organ is an important step, Mr. Gooding, a very important step. I hope it will have a great influence for good in our Christian work. Has it occurred to you—have you thought of it in relation to your own position?"

Mr. Gooding looked hard at the minister for a minute without speaking. "I had begun to look forward to many hours of exquisite pleasure," he said at length.

"No doubt, no doubt; and you will have them, my dear sir. But—you know, Mr. Gooding, the new organ has pedals—a full set, I understand, made to the College of Organists' scale, and convex—"

"Concave, I think," said the schoolmaster.

"Exactly, concave; it depends on the point of view, I suppose. Well, what I wanted to ask you, Mr. Gooding, is just this: Can you—do you think you can manage the pedals?"

Some moments again passed before the schoolmaster spoke. "I think, perhaps, it will not be difficult to attain to a moderate dexterity," he said. His speech was always deliberate and a little stiff.

"But then, what about the stops? I hear there are as many as eighteen—eighteen, Mr. Gooding. The old organ had, I think, five. That seems very difficult; and the composition pedals, and the two manuals—why, my dear sir, it seems to me that the management of this organ will be most exacting. I should be extremely sorry that your health should suffer, and—"

"Mr. Meadows," said the schoolmaster, quietly and with some tremulousness, "is it necessary to say any more? It is natural, perhaps, for a new minister to want a new organist. I won't stand in your way, sir. Twenty years are a long time, and when you decided to part with the old organ, I began to feel that I too was growing old. But I confess I thought to renew my youth with this fine new instrument—but I won't stand in your way, sir; only let my resignation take effect without any fuss."

"I am sincerely glad," said the minister, rising, "that you have taken such a reasonable view, and that you are the first to move in this matter. I quite understand your feelings, Mr. Gooding—and, of course, you will have perfect liberty to practise on the organ when-

ever you please. I am delighted that we have discussed this matter in so friendly a way; it is so very satisfactory. Good-night, Mr. Gooding, good-night."

The schoolmaster let the minister out, and then returned to his chair. The red glow had faded from the sky, and a star or two was peering through the blue overhead. A pink cloud hovered in the green radiance above the horizon. The schoolmaster watched it from his chair, till it dissolved in the darkening sky; and then he rose, and went out, to seek consolation beneath the changeless stars.

(To be concluded.)

## Nonconformist Church Organs.

WESLEYAN CHAPEL, SHAW, NEAR OLDHAM.

Built by Messrs. James Conacher and Sons, of Huddersfield.

Great Organ, CC TO A, 58 NOTES.

			Feet.	Pipes
1	Double Open Diapason	.. metal	16	58
2	Open Diapason, large	.. .. "	8	58
3	Open Diapason, small	.. .. "	8	58
4	Gamba	.. .. "	8	58
5	Hohl Flöte	.. .. wood	8	58
6	Principal	.. .. metal	4	58
7	Flute Harmonic	.. .. "	4	58
8	Fifteenth	.. .. "	2	58
9	Mixture, 3 Ranks	.. .. "	various	174
10	Trumpet	.. .. "	8	58

Swell Organ, CC TO A, 58 NOTES.

11	Double Diapason	.. .. wood	16	58
12	Open Diapason	.. .. wood and metal	8	58
13	Rohr Flöte	.. .. "	8	58
14	Salicional	.. .. "	8	58
15	Voix Celeste	.. .. "	8	46
16	Principal	.. .. "	4	58
17	Piccolo	.. .. "	2	58
18	Mixture, 3 Ranks	.. .. "	various	174
19	Cornopean	.. .. "	8	58
20	Oboe	.. .. "	8	58

Choir Organ, CC TO A, 58 NOTES.

21	Lieblich Gedact	.. .. wood	8	58
22	Viol de Gamba	.. .. metal	8	58
23	Dulciana	.. .. "	8	58
24	Concert Flute	.. .. "	4	58
25	Gemshorn	.. .. "	4	58
26	Piccolo	.. .. "	2	58
27	Corno de Bassetto	.. .. "	8	58

Pedal Organ, CCC TO F, 30 NOTES.

28	Open Diapason	.. .. wood	16	30
29	Bourdon	.. .. "	16	30
30	Principal	.. .. metal	8	30
31	Trombone	.. .. "	16	30

Couplers.

32	Swell to Great.	34	Swell to Choir.
33	Swell to Pedals.	35	Great to Pedals.
		36	Choir to Pedals.

Three Composition Pedals to Great Organ acting on Pedal Stops.

Three Composition Pedals to Swell Organ.

Tubular Pneumatic Action to Choir and Pedal Organs. All metal pipes from four feet c to the top note are of fine spotted metal.

## Echoes from the Churches.

(Paragraphs for this column should reach us by the 20th of the month.)

### METROPOLITAN.

**GOSPEL OAK.**—On Sunday evening, December 27th, a lantern service was held in the Congregational Church—"The life of Christ, in picture, story, and song." About twenty beautiful pictures were shown by a powerful lantern, with suitable brief readings, etc., by the Rev. H. Le Pla (pastor). The musical illustrations included the solos, "O, rest in the Lord" and "He was despised," by Miss Northey-Barnard; "Nazareth" and "Come unto Me," by Mr. E. A. Mosey. The choir gave selections from *Christ and His Soldiers*, viz., "Hark, the glad sound," "Hark, a thrilling voice is sounding," and "Ride on" (the solos in the two former being sung by Miss Lilian Randall, a member of the choir), Stainer's "O Zion, that bringest good tidings," Carol, "Hail the star," and "Hallelujah" (*Messiah*). Several hymns were also taken, in which the congregation joined heartily. The musical arrangements were under the care of Mr. C. Darnton (organist of the church), who accompanied the service. There was no sermon other than that supplied by the pictures, music, etc., but the service was considered very impressive as well as interesting.

**KENTISH TOWN.**—Christmas festival services were held in the Congregational Church on Sunday, 21st December. At the People's Service in the afternoon the choir, under the direction of the indefatigable organist, Mr. Geo. H. Lawrence, gave a capital rendering of Sir John Stainer's Cantata, *The Daughter of Jairus*. The solos were effectively sung by Miss Marianne Richards and Messrs. Alec. Richards and J. F. Horncastle. The breathless attention of the congregation indicated its high appreciation of the beautiful duet, "Love Divine." Mr. Horncastle was also pleasing in "My hope is in the Everlasting." Mr. Richards was very successful in the *Jairus* music. Mr. Ernest W. E. Blandford, of East Finchley Congregational Church, was at the organ, and in addition to his very helpful accompaniment and musically interpretation of the incidental organ music of the Cantata played three very pleasing voluntaries, concluding with Handel's "Sing unto God (*Judas*). The devotional portions of the service were conducted by the pastor, Rev. D. W. Vaughan, M.A. In the evening Mr. Vaughan preached on "Why God became Man," and Mr. Richards sung Gounod's "Nazareth." The anthems were from the Hymnal—Stainer's "O Dayspring," Elvey's "Arise, shine," and Dr. Chas. Vincent's "There were shepherds."

**PADDINGTON.**—On Thursday, the 21st ult., a sweet-toned organ built by Mr. Eustace Ingram in Trinity Chapel, John Street, Edgware Road, under the supervision of Mr. E. Minshall, was opened by a recital. Madame Kate Cove sang in excellent style "I know that my Redeemer liveth," and "The Voice of the Father" (Coven), the latter being encored. Mr. Alexander Musgrove gave a good rendering of "O God, have mercy," and "Resurrexit" (Tosti), with "Jerusalem" as an encore. Mr. Minshall presided at the organ throughout the evening. The pastor, the Rev. J. C. Carille, M.L.S.B., presided.

**WESTMINSTER.**—Mr. Minshall has resigned the position of organist at Westminster Chapel, a change of residence rendering it impossible for him to attend conveniently.

### PROVINCIAL.

**BIRMINGHAM.**—On Sunday evening, December 27th, a very interesting service was held at the Stratford Road Baptist Church, when the minister, the Rev. J. Hulme, delivered a lecture on the Nativity, which was given in five parts. After the first division, "The Preparation of the World," the choir gave Stainer's anthem, "O thou that bringest glad tidings." Part 2, "The Annunciation of Joseph and Mary," was followed by the Magnificat. Part 3, "The Proclamation of the Angels," after which the choir gave Maunders' fine anthem, "There were shepherds abiding in the fields." Part 4, "The Exultation of Simeon," was followed by the singing of Nunc Dimittis. Part 5, "The Adoration of the Magi," which concluded the lecture, was followed by the whole congregation joining in the hymn, "All hail the power of Jesu's name." The various choral items were well rendered by the choir. The organist, Mr. C. E. Jones, presided at the organ.

**BROMLEY (KENT).**—Christmas music was given in the Congregational Church on December 20th. After the evening service a short selection from the *Messiah* was given by the choir and Miss Hannah Hotten as soloist. Mr. Oram conducted, and Mr. W. H. Sharland was at the organ.

**LISCARD (CHESHIRE).**—An excellent new organ has recently been erected in the Congregational Church to a specification prepared by the hon. organist, Mr. J. Frank Shepherdson, and was opened with a recital by Mr. E. Townshend Driffild, who gave an excellent programme. On the following Sunday special services were held, at both of which a former esteemed hon. organist (Mr. F. Egerton Smith) presided at the organ. Special anthems and hymns were sung by a full voluntary choir (thirty-two in number), and at the close of the evening service Mr. Smith gave a short recital, which was much appreciated. Rev. S. Pearson, M.A., of Manchester, preached morning and evening to large congregations.

**MALDON (ESSEX).**—At the Congregational Church, on Sunday, the 20th December, after a short evening service, the choir, under the direction of Mr. O. W. Belsham, the organist, who accompanied, gave a good rendering of "The Two Advents," by Dr. Garrett.

**OUTLANE (NEAR HUDDERSFIELD).**—On the 2nd ult. the annual tea meeting in connection with the Wesleyan Sunday School was held. The public meeting afterwards held in the chapel was presided over by the Rev. J. Redfearn, of Milnsbridge. The following selections from Handel's *Messiah* were rendered by the choir:—Solos, "For behold" and "The people that walked in darkness," Mr. J. W. Pilling; chorus, "For unto us;" recit., "Then shall the eyes," solo, "He shall feed His flock," Miss Pilling; solo, "Come unto Him," Mrs. Gee; chorus, "His yoke is easy;" solo, "He was despised," Mr. J. Crooks; chorus, "All we like sheep;" recit., "He was cut off," solo, "But Thou did'st not leave;" Mr. E. Boothroyd; chorus, "Lift up your heads;" chorus, "The Lord gave the word;" solo, "How beautiful are the feet," Mrs. Gee; chorus, "Their sound is gone out." Mr. J. W. Batley presided at the organ.

**PONTYPRIDD.**—The first of what is intended to be a Children's Musical Festival in connection with the Welsh churches in this town, was held at Tabernacle Chapel on Jan. 4th. The singers, between 600 and 700 in number, were all juvenile. The conductors were all young musicians; one—Master David Davies—being only fifteen years of age, and his conductorship elicited general approbation.

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'At my mind is not contented with the loose an' keerless way

'At the young folks treat the music, 'tain't the proper sort o' choir,—

Then I don't believe in Christuns a-singin' hymns fur hire.

But I never would 'a' murmured, an' the matter might 'a' gone

Ef it wasn't fur the antics 'at I've seen them kerry on; So I thought it was my dooty fur to come to you an' ask

Ef you wouldn't sort o' gently take them singin'-folks to task.

Fust, the music they've be'n singin' will disgrace us very soon;

It's a cross between a opry an' a ol' cotillon tune.

With its dashes an' its quavers an' its hitalutin style—

Why, it sets my head to swimmin' when I'm comin' down the aisle.

Now, it might be almost decent ef it wasn't fur the way

'At they git up there an' sing it, hey dum diddle loud and gay.

Why, it shames the name o' sacred in its brazen worldliness,

An' they've even got "Ol' Hundred" in a bold, new-fangled dress.

You'll excuse me, Mr. Parson, ef I seem a little sore;

But I've sung the songs of Isr'el fur threescore years an' more;

An' it sort o' hurts my feelin's fur to see 'em put away Fur these harum-scarum ditties 'at is capturin' the day.

There's another little happ'nin' 'at I'll mention while I'm here,

Jus' to show 'at my objections all is offered sound an' clear.

It was one day they was singin' and was doin' well enough—

Singin' good as people could sing sich a awful mess o' stuff—

When the choir give a holler, an' the organ give a groan,

An' they left one weak-voiced feller a-singin' there alone!

But he stuck right to the music, tho' 'twas tryin' as could be;

An' when I tried to help him, why, the hull church scowled at me.

You say that's solo singin',—well, I praise the Lord that I

Growed up when folks was willin' to sing their hymns so high.

Oh, we never had such doin's in the good ol' Bethel days,

When the folks was all contented with the simple songs o' praise.

Now, I may have spoke too open, but 'twas too hard to keep still,

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'At they all may git to glory is my wish an' my desire, But they'll need some extry trainin' fore they join the heavenly choir!







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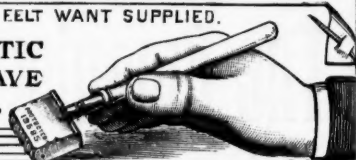
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